

FAMILY GUY

"Family Gay"

Production #6ACX12

Written by

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Directed by

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Executive Producers

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TABLE DRAFT

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“FAMILY GAY”

CAST LIST FOR #6ACX12:

PETER GRIFFIN.....SETH MACFARLANE
LOIS GRIFFIN.....ALEX BORSTEIN
CHRIS GRIFFIN.....SETH GREEN (SUB: ALEC SULKIN)
MEG GRIFFIN.....MILA KUNIS (SUB: KIM FERTMAN)
STEWIE GRIFFIN.....SETH MACFARLANE
BRIAN GRIFFIN.....SETH MACFARLANE
CLEVELAND.....MIKE HENRY

ANNOUNCER.....TBD (SUB: ALEC SULKIN)
ANNOUNCER #2.....TBD (SUB: JOHN VIENER)
ATTRACTIVE WOMAN.....TBD (SUB: ALEX BORSTEIN)
AUCTIONEER.....TBD (SUB: ALEC SULKIN)
CAMP DIRECTOR.....TBD (SUB: ALEC SULKIN)
DIVORCED DAD.....TBD (SUB: CHRIS SHERIDAN)
DOCTOR.....TBD (SUB: JOHN VIENER)
EIGHT-YEAR-OLD BOY.....TBD (SUB: ALEC SULKIN)
ELDERLY CONTESTANT.....TBD (SUB: STEVE CALLAGHAN)
HARRY.....TBD (SUB: SETH MACFARLANE)
HERBERT.....MIKE HENRY
HOST.....TBD (SUB: STEVE CALLAGHAN)
JAMES BOND.....TBD (SUB: JOHN VIENER)
JOCKEY.....TBD (SUB: KIRKER BUTLER)
JOCKEY #2.....TBD (SUB: DANNY SMITH)
JOE.....PATRICK WARBURTON (SUB: JOHN VIENER)
MORT.....JOHNNY BRENNAN (SUB: SETH MACFARLANE)
OTHER FAMILY MEMBERS.....(SUB: ALEC SULKIN/PATRICK MEIGHAN/CHRIS SHERIDAN)
RICHARD DAWSON.....TBD (SUB: JOHN VIENER)
POLICE OFFICER.....TBD (SUB: KIRKER BUTLER)
QUAGMIRE.....SETH MACFARLANE
REPORTER #1.....TBD (SUB: JOHN VIENER)
RONALD REAGAN.....SETH MACFARLANE
SCOTT.....TBD (SUB: RICH APPEL)
SIX-YEAR-OLD BOY.....TBD (SUB: ALEX BORSTEIN)
SWEDISH SINGERS.....TBD (SUB: JOHN VIENER)

TEN-YEAR-OLD GIRL.....TBD (SUB: CHERRY CHEVAPRAVATDUMRONG)
TRACK ANNOUNCER.....TBD (SUB: SETH MACFARLANE)
WOMAN.....TBD (SUB: ALEX BORSTEIN)

ACT ONE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

LOIS is pinning some money to PETER'S shirt.

LOIS

Now remember, Peter, don't touch this money until you get to the grocery store. Then buy one can of beans and come straight home. Do you understand?

PETER

Lois, I'm a guy you can trust with a task. I was the one responsible for keeping an element of rape in all movie love scenes before 1970.

INT. LATE '60'S BEDROOM - NIGHT (CUTAWAY)

JAMES BOND pulls an ATTRACTIVE WOMAN forcibly towards him.

JAMES BOND

Now, time for some unfinished business.

She tries to break free from his grasp, but he's too strong.

ATTRACTIVE WOMAN

No, James.

JAMES BOND

Yes.

ATTRACTIVE WOMAN

(FIRM) No, James.

JAMES BOND

Yes. You are going to have sex with
me.

She **struggles** more violently to no avail.

ATTRACTIVE WOMAN

No, James, I don't want to!

JAMES BOND

Yes, you do.

ATTRACTIVE WOMAN

No, I don't!

JAMES BOND

Yes, you do.

ATTRACTIVE WOMAN

No, I don't!

JAMES BOND

Yes, you do.

ATTRACTIVE WOMAN

(BEAT) Okay. Yes.

JAMES BOND

(TO CAMERA) See that? Fifty "no's"
and a "yes" means "yes".

EXT./ESTAB. GRIFFINS' HOUSE - A LITTLE LATER

INT. GRIFFINS' LIVING ROOM - SAME

The FAMILY (minus Peter) sits on the couch, watching TV. We
hear the **theme** to "Webster".

MEG

Webster is so cute, isn't he?

CHRIS

I wonder if Emmanuel Lewis is dead yet.

LOIS

His organs must be an absolute Rube Goldberg-esque series of contraptions.

Peter enters.

LOIS (CONT'D)

Peter, where have you been? You left for the market six hours ago. Did you get the beans?

PETER

Lois, I got something even better. You know how you always wanted a real diamond engagement ring?

LOIS

(EXCITED) Oh my god--

PETER

That's right, I bought a horse!

Peter opens the door and reveals a wide-eyed, expressionless-looking HORSE.

LOIS

You bought a horse?! Why the hell did you-- I didn't even give you that much money!

PETER

That's what I thought, Lois!

EXT. AUCTION - DAY (FLASHBACK)

We see Peter standing in a crowd of BIDDERS as the AUCTIONEER points to him.

AUCTIONEER

Sold, to the gentleman from Quahog,
Rhode Island!

The crowd **reacts** as the auctioneer takes Peter's money and hands him the reins of Peter's horse.

AUCTIONEER (CONT'D)

Congratulations, sir. What brings you
down here to Louisville?

PETER

(BEWILDERED) I don't know!

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO PRESENT)

BRIAN

Let me get this straight. You bought
a horse for the price of a can of
beans?

PETER

Yeah, and they threw in a rattlesnake.
Here you go, Meg.

Peter pulls a RATTLESNAKE out of a bag and throws it at Meg.
She **screams** and runs off, the snake tangled around her.

LOIS

I don't know, Peter. There's
something off about that horse.

PETER

You have an eye for animals, Lois.
This horse is retarded. That's why I
got it so cheap.

The horse **bangs** its head against the wall twice and then
collapses.

LOIS

Peter, I don't think it's wise to have
a retarded horse as a house pet.

PETER

Shut up. You don't know nothin'.
About anything.

LOIS

(SIGHS) Whatever, Peter. Fine. Keep
the horse.

Peter helps the horse to its feet.

PETER

Good. This family works much better
when we're unified. You'll see. This
horse will be a fine addition to our
family.

Without moving, urine just falls out of the horse and onto
the floor.

STEWIE

(BEAT, THEN) He can stay in my room.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' DINING ROOM - SAME

The family is eating dinner. The horse wanders in and just
stands there, halfway through the door.

LOIS

Peter. The horse is here.

PETER

(NOTICING) Oh, yeah.

LOIS

It's so creepy the way it just stares
like that. Why doesn't it do
something?

PETER

He's retarded, Lois. He's probably
deciding which one of us he's gonna
kill when he gets his first sexy
feeling.

ANGLE ON the horse, which is standing right behind Stewie at
the head of the table. The breath from the horse's nostrils
causes Stewie's hair to gently sway back and forth.

STEWIE

(TERRIFIED) Ewww! Ewww! What is it?
Brian, is Paul Sorvino standing behind
me?

BRIAN

Hey, you want a sugar cube, horsey?
Brian puts a sugar cube atop Stewie's head.

STEWIE

Oh, god, Brian, don't--
The horse begins wrapping its lips around it to eat it.

STEWIE (CONT'D)

(TERRIFIED GRIMACING) Ohhhhhhhhhhhh....

INT. PETER AND LOIS' BEDROOM - NIGHT

Peter and Lois are in bed, sleeping. Peter lies on his
stomach, his ass facing up. The horse steps into the doorway
and just stands there for a beat. He then walks in and
starts slowly **licking** Peter's ass.

PETER

Mmmmmmm... What made you come around,
Lois? (SIGH) I love you so much. I
love you so much, Lois.

LOIS

(STILL ASLEEP) I love you too, Peter.

EXT. GRIFFINS' DRIVEWAY - DAY

Lois and Peter get into the car.

LOIS

Peter, take Maple Drive, otherwise we
won't make the movie on time.

PETER

Alright.

Peter **turns on** the car, but doesn't move.

PETER (CONT'D)

Uh-oh.

LOIS

What is it?

PETER

Uh... the horse is right behind the
car.

They turn and look. **ANGLE THROUGH** the rear window. We see
the horse just standing there, staring at them blankly.

LOIS

Peter, that thing is just creepy.

Peter leans out the window.

PETER

Hey! Scat! Scat! Go on, you! We're
goin'-- We're goin' to see a movie!

The horse doesn't move.

PETER (CONT'D)

Alright, I'm gonna try somethin' here.

Peter gently backs up the car and "**nudges**" the horse a few times with the car. The horse wobbles slightly, but does not move. Peter **beeps** the horn. The horse looks down at the car, then back up at Peter. Peter **steps** on the gas a bit more, steadily pressing the car against the horse. Eventually the horse steps out of the way, and the car **lurches** out of the driveway, across the street and **crashes** into Cleveland's house, **breaking** the wall. We see the familiar shot of Cleveland in the bathtub on the second floor. The bathtub starts to **slide** off.

CLEVELAND

No, no, no, no, no!

The bathtub **breaks** on the roof of the car as Cleveland falls through, **landing** in a seated position between Peter and Lois.

CLEVELAND (CONT'D)

I'm never gonna get clean.

INT. GRIFFINS' KITCHEN - MORNING

Peter, Brian and Stewie are eating breakfast. Lois opens the fridge.

LOIS

Peter, why are there so many bottles
of milk in the refrigerator?

PETER

Oh, thanks for reminding me.
Everyone, the milk in the fridge is
not milk, it's horse sperm. I'm a
horse breeder now.

ANGLE ON Stewie, midway through putting a spoonful of cereal in his mouth. He freezes for a moment, wide eyed, then keeps eating.

BRIAN

Peter, no one's gonna want to breed with that horse.

PETER

After tomorrow they will. I'm gonna enter him in the Quahog Derby, and he's gonna win. I just know it. I've got a sixth sense about these things. Remember when I predicted the ending of "Wild Hogs"?

INT. MOVIE THEATER - NIGHT (FLASHBACK)

Peter sits next to Brian in the theater, looking up at the screen.

PETER

This movie's gonna suck.

EXT./ESTAB. QUAHOG RACETRACK - DAY

A sign reads: "TODAY: QUAHOG DERBY. TOMORROW: TERRENCE TRENT D'ERBY".

EXT. QUAHOG RACETRACK - SAME

We see HORSES, JOCKEYS and SPECTATORS gathered for the race. **ANGLE DOWN ON** the paddock. A JOCKEY grooms his horse. HERBERT approaches the jockey from behind.

HERBERT

Hey there, little fella.

The jockey turns around.

JOCKEY

I'm forty-eight.

The jockey walks off.

HERBERT

This whole place is a giant mind fuck.

EXT. QUAHOG RACETRACK - OWNER'S BOX - LATER

Peter, the family, QUAGMIRE, Cleveland and JOE sit in their seats.

PETER

I've never been in the Owner's Box.

We're gonna get a great view of the track from up here. This is gonna be a great race.

The horse sticks his head into frame so that he's looking out at the track next to Peter.

PETER (CONT'D)

What are you doing?! Get down there!

Where's your midget?

The SMALL JOCKEY enters.

JOCKEY #2

Sorry, boss, had to pee! Come on, you!

The horse is pulled O.S.

QUAGMIRE

Guess he's got a small bladder.

CLEVELAND

Hahahahaha!

QUAGMIRE

A little tiny guy, gotta go all the time.

CLEVELAND

Ha-ha.

QUAGMIRE

Even though he's gotta race, he couldn't hold it.

CLEVELAND

Mmm-hm.

ANGLE ON the starting gates. The bell **rings** and the doors open.

ANGLE ON the **cheering** crowd.

TRACK ANNOUNCER (V.O.)

And they're off!

ANGLE ON the family.

CHRIS

Go, horsey! Go!

MEG

God, it even runs like it's messed up
in the head.

WIDE ANGLE ON the track. All the horses are **galloping** normally, except for Peter's horse, which is running with a conspicuously weird, side-to-side gallop.

LOIS

Is there a reason all the horses are
named after cancelled FOX shows?

TRACK ANNOUNCER (V.O.)

Kitchen Confidential is in the lead,
followed by The Wedding Bells,
followed by Happy Hour, followed by
The War at Home, followed by Drive,
followed by The Winner, followed by
Life on a Stick, followed by The Loop,
followed by Head Cases, followed by
Standoff, followed by Vanished,
followed by Free Ride, followed by
Method and Red, followed by Tru
Calling, followed by Quintuplets,
followed by Stacked, followed by
Justice, followed by North Shore, and
bringing up the rear but somehow still
in the race, is 'Til Death!

LOIS

(TO PETER) You named your horse 'Til
Death?

PETER

You know why? 'Cause I'm gonna take
this horse and shove it down America's
throat.

TRACK ANNOUNCER (V.O.)

What's this? It looks like 'Til Death
has taken a right turn and is heading
into the stands!

The family reacts as we hear bleachers **crashing**, **horrible screams**, the **sounds** of people being **trampled**, etc.

TRACK ANNOUNCER (V.O.) (CONT'D)

Dear god, I could describe the horror I am witnessing, but it is so unfathomably ugly and heartrending that I cannot bring myself to do so, although I do possess the necessary descriptive powers. Oh, at least the horse ran past the class of visiting deaf second graders -- no, dear god, he's going back! I know you cannot hear any screams, but I assure you they are signing frantically, just as fast as their little fingers can shape the complicated phonemes necessary to convey dread and terror.

PETER

Wait a sec, hold the phone. He's coming back onto the track! Fellas, this race ain't over yet!

WOMAN (O.S.)

(DESPERATE SCREAM) My baby!

PETER

(ON A DIME) It's over.

END OF ACT ONE

ACT TWO

EXT./ESTAB. GRIFFINS' HOUSE - LATER THAT DAY

INT. GRIFFINS' KITCHEN - SAME

Peter and Lois are sitting at the table. Lois is going through bills with a calculator.

LOIS

One hundred thousand dollars worth of damage. All thanks to that stupid horse of yours.

PETER

Look, can we not talk about the horse? It's gone. It suffered a fatal heart attack from the excitement, and I disposed of it properly.

EXT. STREET - DAY (FLASHBACK)

Peter sits in the car. The horse is on the roof. Peter **revs** the gas a few times, then **takes off**. He races up the street, then abruptly **slams** on the brakes. The horse flies forward through the air.

INT. MORT'S PHARMACY - DAY (FLASHBACK CONT'D)

MORT is at the register. The horse **crashes** through the front window and lands with a destructive **crash**, utterly demolishing the inside of the place.

MORT

I miss the old days when it was just a flaming bag of poo and a hurtful note.

INT. GRIFFINS' KITCHEN - DAY (BACK TO PRESENT)

LOIS

I have no idea how the hell we're gonna pay for this, Peter.

PETER

Well, I'll just have to get a second
job or something. (POINTING TO PAPER)
Hand me the Classifieds.

Lois hands him the paper. He opens it.

PETER (CONT'D)

Hey, Lois, look at this! "Subject
wanted for medical..." (POINTS AT
WORD) What's that?

LOIS

Experiments.

PETER

Ex-paragus.

LOIS

Experiments.

PETER

Ex...per...iments.

LOIS

Right!

She gives him a cookie. He starts eating it.

PETER

(POINTING AT PAPER) And it says
they'll pay handsomely. That's the
answer! Lois, can I have another
cookie?

LOIS

Peter...

PETER

May I have another cookie?

LOIS

Yes, you may.

PETER

Yeah!

EXT./ESTAB. MEDICAL CLINIC - THE NEXT DAY

INT. MEDICAL CLINIC - SAME

Peter sits on an examination table. A DOCTOR stands by next to him, **tapping** a syringe with his finger.

PETER

So, what do I gotta do, Doc?

DOCTOR

You don't have to do anything, Mr. Griffin. We're isolating and studying the effects of various types of genes. We're just going to give you a series of experimental injections and record the results.

The doctor prepares to inject Peter.

PETER

What's this one?

DOCTOR

We call this the squirrel gene. Its effects will become apparent shortly.

The doctor gives him the shot. After a beat, Peter grows a big squirrel tail and squirrel ears. His head starts darting about rapidly, taking in his surroundings. The doctor places an acorn on the table. Peter stares at it for a beat, then quickly grabs it and runs out. The doctor looks out the window. **THROUGH THE WINDOW**, we see Peter scurry up a telephone pole and run halfway across the wire. When he gets to the middle, he looks back at the doctor, then continues running O.S.

INT. MEDICAL CLINIC - DAY

The doctor stands with Peter, ready to inject another shot.

PETER

Okay, what's next?

DOCTOR

This is the Seth Rogen gene.

The doctor administers the shot.

DOCTOR (CONT'D) (cont'd)

It will give you the appearance of
being funny even though you haven't
actually done anything funny.

After a few transformative twitches, Peter's face morphs into a Seth Rogen-type shape. His hair grows big and bushy.

PETER

(AS SETH ROGEN) Hey, Doc, are we gonna
be much longer? 'Cause I gotta get
some beers with the fellas before I go
out on this date.

DOCTOR

Hahaha. How charming and chubby. I'm
rooting for you.

INT. MEDICAL CLINIC - DAY

The doctor stands with Peter, ready to inject another shot.

DOCTOR

Alright, Mr. Griffin, at this time
we're going to inject you with what we
believe we've isolated as "the gay
gene."

PETER

I don't understand.

DOCTOR

Well, if we're correct, we will have successfully proven that homosexuality is genetic and not a matter of choice or environment.

PETER

Okay, I have no idea what you just said, but stick 'er in.

CLOSE UP ON Peter's arm. The needle is injected.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

The family, minus Peter, is watching TV.

ANNOUNCER (V.O.)

We now return to the European Cartoon Marathon. First up, "Swedish Ducktales."

ANGLE ON the TV.

VARIOUS COLORFUL BACKGROUNDS - (ON TV)

We see THREE SMALL DUCKS dressed in different outfits, sliding down slides, falling through trap doors, etc. as we hear:

SWEDISH SINGERS (V.O.)

DIKTALLS! OOO-OOO! BABY DIKS GET IN

BIG TROOBLES. DIKTALLS! OOO-OOO!

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

Peter enters, wearing a scarf knotted at the side. (From this point on, Peter will be wearing a different outfit in every scene.) He stops in the door, strikes a coy pose and does a gay wave.

PETER

Hi.

LOIS

Peter, how'd the medical experiments go?

PETER

So good, Lois. So good. (SITTING BETWEEN CHRIS AND MEG) I'm gonna squeeze right in here, if my thighs will let me! Ha ha ha! (NOTICING TV) Ohhh, what are you guys watching? Please say "Sex and the City." Oh my god, Sarah Jessica Parker is so gorgeous and so talented. Sometimes I'll just be watching the clothes and forget there's a story.

LOIS

(BEAT) Peter, what exactly did they inject you with?

PETER

Oh, all sorts of things. Hepatitis vaccine, a couple of steroids, the gay gene, calcium, a vitamin B extract...

LOIS

What did you just say?

PETER

"The gay gene." (BEAT) I assume that's the one you meant, even though it wasn't literally the last thing I said when you said, "What did you just say?" It's just that it clearly was the most unusual--

LOIS

(INTERRUPTING) Yes, that was the one I meant. Peter, are you... gay?

PETER

(HIGH-PITCHED NOTE HELD WAY TOO LONG)
GUILTYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYYY!

EXT./ESTAB. GRIFFINS' HOUSE - MORNING

INT. GRIFFINS' KITCHEN - SAME

The family sits at the table. Peter wears very gay-looking clothes.

PETER

Did anybody see that absolutely fabulous piece on Fiji in yesterday's travel section? Ohhhhhh, I wish I was Beyonce.

LOIS

Peter, I think maybe you should go back and have that doctor undo whatever he did. I mean, you're not gay.

STEWIE

(MUMBLES)

BRIAN

What?

STEWIE

I said, homosexuality is wrong.

BRIAN

Are you... are you being serious right now?

STEWIE

Just keep it in the bedroom, y'know?

I'm not all in your face with my heterosexuality.

BRIAN

Uh, no, you are not.

CHRIS

Dad, now that you're gay, I don't have to have sex with you, do I?

PETER

Not unless you want to. Oh! (SINGING
"Y'ALL READY FOR THIS") NA NA NA NA
NA... etc.

An oven timer **dings**.

PETER (CONT'D)

Oh, my muffins are ready.

Peter removes some muffins from the oven and serves them.

LOIS

You made muffins?

PETER

Well, it wasn't the muffin fairy.

(THEN, COYLY) Or was it?

Peter **laughs** as he wags his head back and forth energetically while putting the muffin tray down on the table. He then takes a muffin and tries to feed it to Lois.

PETER (CONT'D)

Go ahead, try it.

LOIS

Peter--

PETER

Try it.

Lois takes a bite of the muffin.

MEG

Dad, I think Mom's right. Maybe you should go back to that doctor.

LOIS

(EATING MUFFIN) Well, now, wait a minute, Meg. Let's not be too hasty. These are delicious.

Peter grabs a muffin.

PETER

I better eat something fast. My rectum is so lonely.

EXT./ESTAB. THE DRUNKEN CLAM - THE NEXT DAY

INT. THE DRUNKEN CLAM - SAME

Peter is with the guys in their booth. Everybody but Peter has a beer and stares at Peter's drink -- a pink concoction in a martini glass.

JOE

(LONG BEAT) All right, I'll say it -- what the hell are you drinking?!

PETER

(MATTER-OF-FACT) A Pomtini. It's a pomegranate martini. I read about them in the latest issue of "In Style." They're what Courtney Thorne-Smith served at her second bachelorette party. (GINGERLY MOVES POMTINI TOWARDS MOUTH) Mm, mm, mm, mm, mm. (TAKES A SIP, THEN) Mmmmmmm.

CLEVELAND

Is there something you wanna tell us, Peter?

PETER

Oh, yes. I had a dream last night that I was a gazelle, running across an African plain, and as I looked over my shoulder, I was being chased by a leopard that looked just like James Brolin. And that James Brolin leopard reached out his big furry paw and pressed me right down onto the ground. And as I laid back and looked at that African sky, I knew that for the rest of the night, he would have his way with me. (FISHING) Did you have any dreams?

The guys stare in stupefied silence.

QUAGMIRE

So, uh, you guys feel like watchin'
the game at my house on Sunday?

The guys ad lib **affirmatives**. **CLOSE ANGLE ON** Quagmire.

PETER (O.S.)

Hey, Quagmire. Quagmire.

QUAGMIRE

(PUPILS KIND OF AVOIDING LOOKING AT
PETER) Yeah?

PETER (O.S.)

I'll be there.

Quagmire's eyes dart over to Peter, who is staring at him,
sexily.

JOE

Well, uh, I think I better get goin'.

PETER

(STARING AT QUAGMIRE) Yeah, why don't
you and Cleveland both get goin'?

QUAGMIRE

I gotta go, too, I gotta go, too.

JOE

I'll, uh, take care of the tab.

Joe reaches down into his pocket for his wallet.

JOE (CONT'D)

(LOOKING DOWN) AAA! My god, Peter,
how long have you had your foot in my
crotch?!

PETER

Since the third Pomtini.

JOE

What the hell's wrong with you? You getting a thrill out of that?

PETER

Don't flatter yourself, Joe, I feel like I'm steppin' in dog doo.

EXT./ESTAB. GRIFFINS' HOUSE - THE NEXT MORNING

INT. CHRIS' BEDROOM - SAME

Chris works on his homework.

CHRIS

(THROWS PENCIL DOWN) Darn it!

Peter pokes his head in the doorway.

PETER

Knock, knock. What's the problem, champ?

CHRIS

Why is math so hard?

PETER

Well, you know, it doesn't have to be. One trick I used to use is turnin' things into a word problem. For example. (RE: HOMEWORK) If there are three glory holes in the bathroom at the club and twenty-eight guys at the rave, how many rotations of guys will it take before everybody's had a turn?

CHRIS

I don't know.

PETER

Nine, with a remainder of Brent.

CHRIS

Oh!

PETER

(SINGING, SCRATCHING CHRIS' HEAD)

'CAUSE BRENT CAN'T FIT IN THE GLORY
HOLE, AND THAT'S WHY WE ALL LIKE
BRENT. (BLOWS TWO RASPBERRIES IN
RHYTHM)

CHRIS

Dad, you make hard things fun.

PETER

Tell your friends! (GIGGLES MANICALLY)

Peter runs out of the room happily.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. PETER AND LOIS' BEDROOM - SAME

Peter lies in bed, watching TV.

ANNOUNCER #2 (V.O.)

We now return to "MTV Competition-Type
Show with Unclear Premise Stumbled
Upon While Channel Surfing".

ANGLE ON the TV.

EXT. GRASSY FIELD - DAY (ON TV)

A HOST addresses TWO YOUNG WOMEN.

HOST

Now, Marnie, if you and Darlene can launch this hot air balloon before Scott and Dylan can finish shooting their Coldplay spoof video, then you all get to live in the beach house with Evanescence.

INT. PETER AND LOIS' BEDROOM - NIGHT (BACK TO SCENE)

Lois enters, wearing sexy lingerie.

LOIS

Well, what do you think of the new nightie?

PETER

Oh my god, how cute! If Rosie O'Donnell was here, she'd eat you like a candy bar!

LOIS

(LAUGHS, THEN) You know, Peter, I have to say, I'm really liking the new you an awful lot.

Lois crawls into bed with him.

LOIS (CONT'D)

An awful lot.

She starts kissing him gently.

PETER

Heh. Wha-- What are you doin'?

LOIS

Foolin' around. Come on, sweetie, let's have some fun.

PETER

Lois. I'm gay.

LOIS

You're... Wait a minute, you mean...
we can't have sex?

PETER

Uh, (DUH) no.

LOIS

Peter, we're married.

PETER

Tony Randall was married, Lois. Rock
Hudson was married. Ronald Reagan was
married.

INT. PRESS CONFERENCE - DAY (CUTAWAY)

RONALD REAGAN and MIKHAIL GORBACHEV stand on a stage in front
of a GROUP OF REPORTERS.

REPORTER #1

Mr. President, did you reach a missile
pact?

Reagan and Gorbachev exchange a coy glance.

RONALD REAGAN

Well, you could say that. There was a
missile. And something definitely got
pact.

They **giggle**.

EXT./ESTAB. MEDICAL CLINIC - DAY

INT. MEDICAL CLINIC - SAME

Peter and Lois talk to the doctor in an examining room.

LOIS

Just tell me, Doctor, is there anything you can do to remove this gene?

PETER

Or better yet, remove these jeans.

DOCTOR

Well, Mrs. Griffin, it doesn't really work that way. We just have to wait for the effects to wear off.

LOIS

Well, how long will that take?

DOCTOR

A week? A month? A year? He could be this way for the rest of his life.

PETER

I don't see what the big deal is. I like myself this way. This is more of a novelty than when I got pulled over by that albino cop.

EXT. STREET - DAY (FLASHBACK)

Peter, in the driver's seat of his car, rolls down his window when an ALBINO POLICE OFFICER approaches.

POLICE OFFICER

License and registration, please.

PETER

Oh, my god, look how white you are.

(POKES HIM) Gross.

POLICE OFFICER

Sir, license and registration, please.

PETER

You ever see "Pinky and the Brain"?

You're Pinky.

POLICE OFFICER

I beg your pardon?

PETER

Oh, I just want to feed you to a
snake.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Lois is talking to the family, minus Peter.

MEG

So, Dad's gonna be gay forever?

LOIS

Possibly, Meg. So, we're all just
gonna have to get used to this and
learn to accept your father for who he
is now.

STEWIE

Oh, great plan, Lois. Hey, here's a
nutty idea. Ever read The Bible?
Leviticus 18:22.

BRIAN

Stewie, you're judgementally quoting
Bible verses, and you don't even know
how to read.

STEWIE

Welcome to America, Brian.

CHRIS

By the way, I won the math prize at school, Mom.

LOIS

Well, that's wonderful, Chris. You should tell your father when he gets home.

Peter enters with another very gay-looking GUY.

PETER

Hi, everybody. This is Scott.

LOIS

Oh. Who's Scott?

PETER

My soulmate, Lois. I'm here, I'm queer, but don't get used to it, 'cause I'm leaving you.

LOIS

What?!

PETER

I'm sorry, Lois. I can't deny who I am any longer. I am Peter Griffin: homosexual. And that's how I'm gonna live my life.

STEWIE

Wow, Scott has a great ass. I mean, Galatians 4:7!

END OF ACT TWO

ACT THREE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' KITCHEN - SAME

Lois sits with the family, minus Peter. She is crying.

LOIS

God, I miss Peter so much. Gay or not, I just wish he was still here. I wonder where he is right now.

STEWIE

Have you checked hell? Probably having a three-way with both Darrens from "Bewitched."

BRIAN

Shut up, Stewie.

STEWIE

(LOOKING SKYWARD) Oh! Oh! You hear that, Jesus? You're going there too, Brian. Have fun trying to make conversation with Johnny Carson.

BRIAN

Johnny Carson? Why would he be in hell?

STEWIE

Uh, Carnac?! Witchcraft, man. Crack your bible.

MEG

I miss Dad too, Mom, but we'll manage somehow. We're still a family, right?

CHRIS

We're tighter than that family on
"Alzheimer's Family Feud".

INT. FAMILY FEUD SET - DAY (CUTAWAY)

RICHARD DAWSON stands with his arm around an ELDERLY
CONTESTANT as they prepare for the bonus round.

RICHARD DAWSON

Okay, Irving, fifteen seconds on the
clock... hundred people surveyed...
let's begin. Name a holiday you
celebrate in the Summer.

ELDERLY CONTESTANT

Brooklyn.

RICHARD DAWSON

Something a student carries in his
backpack.

ELDERLY CONTESTANT

Butter.

RICHARD DAWSON

Something you light with a match.

ELDERLY CONTESTANT

Butter.

RICHARD DAWSON

A kind of fruit you use in a cake.

ELDERLY CONTESTANT

Howard Hughes.

RICHARD DAWSON

A popular brand of dog.

ELDERLY CONTESTANT

My comb.

RICHARD DAWSON

Okay, turn around, let's see how you
did.

ANGLE ON the rest of the FAMILY.

OTHER FAMILY MEMBERS

Did we win? / Who is that guy? / My
legs are wet.

EXT./ESTAB. WEST QUAHOG APARTMENT BUILDING - NIGHT

A banner reads: "IF YOU LIVED HERE, YOU'D BE HOMO BY NOW".

INT. PETER AND SCOTT'S APARTMENT - SAME

They sit across from each other at the dinner table, eating
by candlelight. Their hands are clasped, palms down.

PETER

I am so gay for you, Scott.

SCOTT

I'm so gay for you, Peter.

They lean in and make-out with each other for a few moments.

PETER

Penis for your thoughts.

SCOTT

I just... you complete me. You know
that? You make me want to be a gayer
man.

PETER

(ALMOST MOVED TO TEARS) Oh, come here.

Peter puts his hands on Scott's cheeks and pulls him in for
another kiss.

SCOTT

And you don't miss your wife at all?

PETER

Well, sure I do, but this is a whole new chapter in my life, Scott. I gotta spread my cheeks and fly.

SCOTT

Well then, you know what? Let's make this official, Peter. Let's have a commitment ceremony.

PETER

(DEEP GASP) Scott! You've made me the happiest man on Earth! And now I'm gonna eat your nuts.

Peter reaches down O.S. and holds up a jar of nuts.

PETER (CONT'D)

Is that okay? I know these are the last of your macadamia nuts--

SCOTT

No, no, take 'em, take 'em.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Brian and Stewie sit on the couch.

BRIAN

God, I feel so bad for Lois. She's done nothing but give and give her whole life, and now she's lost everything. I just wish there was something we could do.

STEWIE

Well, there's always a straight camp,
Brian.

BRIAN

A what?

STEWIE

Straight camp. It's where gays who
want to reform themselves go to get
cured.

BRIAN

Well, I'm willing to try anything.
(SIGH) Poor Lois.

Brian and Stewie say the next line simultaneously.

BRIAN/STEWIE

(IN UNISON) This is more depressing
than --

BRIAN

You go first.

STEWIE

No, you. Please.

BRIAN

Alright. (CLEARS THROAT) This is more
depressing than Christmas morning with
a divorced Dad who buys all his gifts
from the Continental Sky Mall
catalogue.

STEWIE

(UNDER BREATH) Lotta words.

BRIAN

What was that?

STEWIE

(LOOKING AWAY) Nothing. Divorced dad,
Sky Mall catalogue, Christmas morning.

INT. HOUSE - CHRISTMAS MORNING (CUTAWAY)

A DIVORCED DAD is sitting in an armchair reading the paper as
his three KIDS open their presents under the tree.

EIGHT-YEAR-OLD BOY

(READING TAG) A portable blouse
steamer.

TEN-YEAR-OLD GIRL

Wooden skirt hangers. Twelve wooden
skirt hangers.

SIX-YEAR-OLD BOY

(LOOKING INSIDE BOX) What's this?

The Dad leans down and reads the tag.

DIVORCED DAD

Also a portable blouse steamer.

He returns to his paper. The eight-year-old approaches the
six-year-old.

EIGHT-YEAR-OLD BOY

Wanna play portable blouse steamer?

SIX-YEAR-OLD BOY

(SHRUGS) Okay.

The two boys hold up their respective steamers and
tentatively **tap** them against each other.

DIVORCED DAD

(SNAPPING) Hey! Take that outside.

EXT./ESTAB. PETER AND SCOTT'S APARTMENT - LATER

INT. PETER AND SCOTT'S APARTMENT - SAME

Peter sits curled up on the sofa, with his feet under him, reading a V.C. Andrews book as "Wouldn't it be Lovely" blasts from the stereo. There is a knock at the door.

PETER

Oh, turds.

Peter answers the door, revealing Brian and Stewie. Stewie hits Peter with a tranquilizer dart. Peter falls, unconscious.

EXT./ESTAB. STRAIGHT CAMP - LATER

INT. STRAIGHT CAMP - MAIN BUILDING - SAME

CLOSE UP ON Peter as his eyes flutter open. He looks around and sees that he is in a room with many other seated, gay-looking MEN.

PETER

What the-- Where am I?

ANGLE TO REVEAL Brian and Stewie. Brian stands there with his arms crossed.

BRIAN

This is straight camp, Peter. I'm sorry, but I'm doing this for Lois. By the time you're out of here, you're gonna be back to your old self again.

The **CAMP DIRECTOR** addresses the gay guys from a podium up front.

CAMP DIRECTOR

Welcome to straight camp, everyone. You're all here because you have made a choice to renounce your sinful ways and redeem yourselves in the eyes of god. And through our carefully structured program, you will succeed.

EXT. STRAIGHT CAMP - LATER THAT DAY

The camp director stands with Peter and the other campers in an open, outdoor space. The camp director indicates another MAN who wears a sign around his neck that reads: "Gay Guy."

CAMP DIRECTOR

Alright, men. This is Harry the
homosexual. Say hi to everyone,
Harry.

HARRY

Hi, fellas. I sure do love being gay.

CAMP DIRECTOR

Harry's choice of lifestyle is wrong,
so we're gonna beat him up for it.
Now take these baseball bats and get
to it.

He gestures to a barrel full of baseball bats. The campers take the bats and run O.S. after Harry. We see the camp director watching the action, which all takes place O.S.

CAMP DIRECTOR (CONT'D)

Alright, good so far. (THEN) No, no,
don't use the bats like that! (BEAT)
No, no, don't use 'em like that,
either! (BEAT) Alright, look, just put
'em down and use your fists! (BEAT)
No, no, no! Not like that!

EXT. ANOTHER PART OF THE CAMP - LATER THAT DAY

The camp director faces the campers.

CAMP DIRECTOR

Alright, this next exercise will train
you to talk like a straight man.
Peter, we'll start with you.

(MORE)

CAMP DIRECTOR (CONT'D)

Repeat every word I say, exactly as I say it. "Tonight, me and my friends Paulie and Mattie are going out to drink a ton of beers."

PETER

"Tonight, my friends and I are going out, but we're not drinking because those are empty calories."

CAMP DIRECTOR

"Then we'll play full contact football in the park with no pads or helmets."

PETER

"Then we're gathering at Alan and Omar's for Bad Movie Night."

CAMP DIRECTOR

"Then it's straight to the bars to find loose women to have sex with."

PETER

"Then it's straight to the bus station to pay a transvestite named Michael to step on my privates."

CAMP DIRECTOR

Peter!

PETER

Oh, don't give me that look, Tony. That's exactly what you said. I said it right back to you.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' KITCHEN - SAME

Brian and Lois sit at the table. There is a **knock** at the door. Scott enters.

SCOTT

(FRANTIC) Excuse me, I'm sorry to bother you people, but I didn't know where else to go. I haven't seen Peter in two days and I thought he might be here.

LOIS

What?! Oh my god, Peter's missing?!

BRIAN

Hang on, hang on. Before anyone gets too worked up, I know where Peter is.

LOIS

Where?

BRIAN

I put him in a straight camp.

LOIS/SCOTT

You what?/ (GASP) You bastard!

LOIS

Brian, why did you do that?

BRIAN

Well, I want you to be happy, Lois, and this seemed like the only option. And by now, Peter's probably completely heterosexual again.

INT. STRAIGHT CAMP DANCE HALL - DAY

Peter and the campers all wear tuxedos with tails and top hats. They descend a lit staircase singing:

PETER AND GAY CHORUS

THROW OUT YOUR HANDS/ STICK OUT YOUR
TUSH/ HANDS ON YOUR HIPS/ GIVE 'EM A
PUSH/ YOU'LL BE SURPRISED YOU'RE DOING
THE FRENCH MISTAKE/ VOILA!

LOIS (O.S.)

Stop!

Everyone stops and turns to see Lois walk in.

PETER

Lois! What are you doin' here?

LOIS

I'm here to get you out of this place,
Peter. I'm taking you back to Scott.

PETER

Really? You're not still upset about
my leaving?

LOIS

Peter, there's nothing I'd want more
than to have you back, but your place
is in Scott now. I mean, a person's
sexual identity is no more a choice
than the color of his skin. This is
who you are. I can't change you. And
it would be wrong for me to try.

PETER

Lois, you've made me even happier than
the time I met Los Lobos.

INT. REHEARSAL STAGE - DAY (FLASHBACK)

LOS LOBOS **rehearses.** Peter enters.

PETER

Oh, my god, Los Lobos! I am such a
big fan. I love "La Bamba". I can't
believe you guys are still doing it
after all these years. Listen, I need
three guys to paint my deck. Let's go
(POINTING) you, and you...

In back, the DRUMMER timidly raises his hand, looking for
work.

PETER (CONT'D)

(TO DRUMMER) Okay, and you.

Peter leads three of the band members away. The BASSIST, who
was not chosen, begins to follow.

PETER (CONT'D)

No! No!

EXT./ESTAB. PETER AND SCOTT'S APARTMENT - NIGHT

INT. PETER AND SCOTT'S APARTMENT - SAME

Peter walks in. Scott is standing there with balloons and a
banner that says: "Welcome Home Peter".

SCOTT

Hi, Peter!

PETER

Hi, Scott!

They make out briefly.

SCOTT

Guess what? I have a welcome home surprise for you.

PETER

(GASP) Dish, dish, dish.

SCOTT

Remember how you told me your ultimate fantasy was to have an eleven-way?

PETER

Oh my god, yes I do and you so did not even.

SCOTT

(CALLING) Guys!

NINE GUYS in nothing but briefs emerge from the bedroom. Peter emits a high pitched Ellen Greene "**squeak**" of excitement.

EXT./ESTAB. MEDICAL CLINIC - AT THAT MOMENT

INT. MEDICAL CLINIC - SAME

The Doctor picks up a book from his messy desk, then looks down and turns to his ASSISTANT.

DOCTOR

Oh, here are my notes about the gay gene. (READING) Hunh. It wears off after two-and-a-half weeks. (LOOKING DOWN AT DESK) Oh great! Now I can't find Mrs. Griffin's number!

INT. PETER AND SCOTT'S BEDROOM - SAME

Peter and Scott lie on the bed in a tangled mass of naked men.

SCOTT

Okay, everybody ready?

PETER

Oh, god! I feel like a kid in a candy store who's having sex with a bunch of gay guys.

We then **CUT OUT TO** the living room. From here on out we only hear the sounds from the bedroom. Over the **sounds of the other men**, we hear:

PETER (O.S.) (CONT'D)

(ENJOYING SEX MURMURS) (CONFUSED SEX MURMURS) Wait a minute... What's going on here? Holy crap! Raaaaaaape!

We see a naked Peter run out of the bedroom, across the room and out the door, **screaming** the whole way.

SCOTT (O.S.)

Well, even though he's gone, a part of him is still with us.

EXT./ESTAB. GRIFFINS' HOUSE - THE NEXT MORNING

INT. GRIFFINS' KITCHEN - SAME

The family is eating breakfast. A few beats of **chewing** and **sipping** of water. Except for Meg, who looks stunned.

MEG

(BEAT) So we're just, like, never going to talk about this again?!

PETER

That's right, sweetie.

LOIS

So, Peter, whatever happened to the four kids you and Scott adopted?

PETER

Oh, we gave two to Kevin and David,
one to Andrew and Spencer, and just
let the last one back out in the wild.
Which I guess means everything's back
to normal.

Suddenly, the dead horse flies **through** the window/wall,
landing on the floor.

MORT (O.S.)

Take back your fuckin' horse!

END OF SHOW